

anxa  
88-B  
31462

# DUTCH AND FLEMISH MASTERS

OF THE 16th AND 17th CENTURIES

WEST'S GALLERIES

---



Digitized by the Internet Archive  
in 2018 with funding from  
Getty Research Institute

\$15-

# DUTCH AND FLEMISH MASTERS

OF THE 16th AND 17th CENTURIES

WEST'S GALLERIES  
LTD.

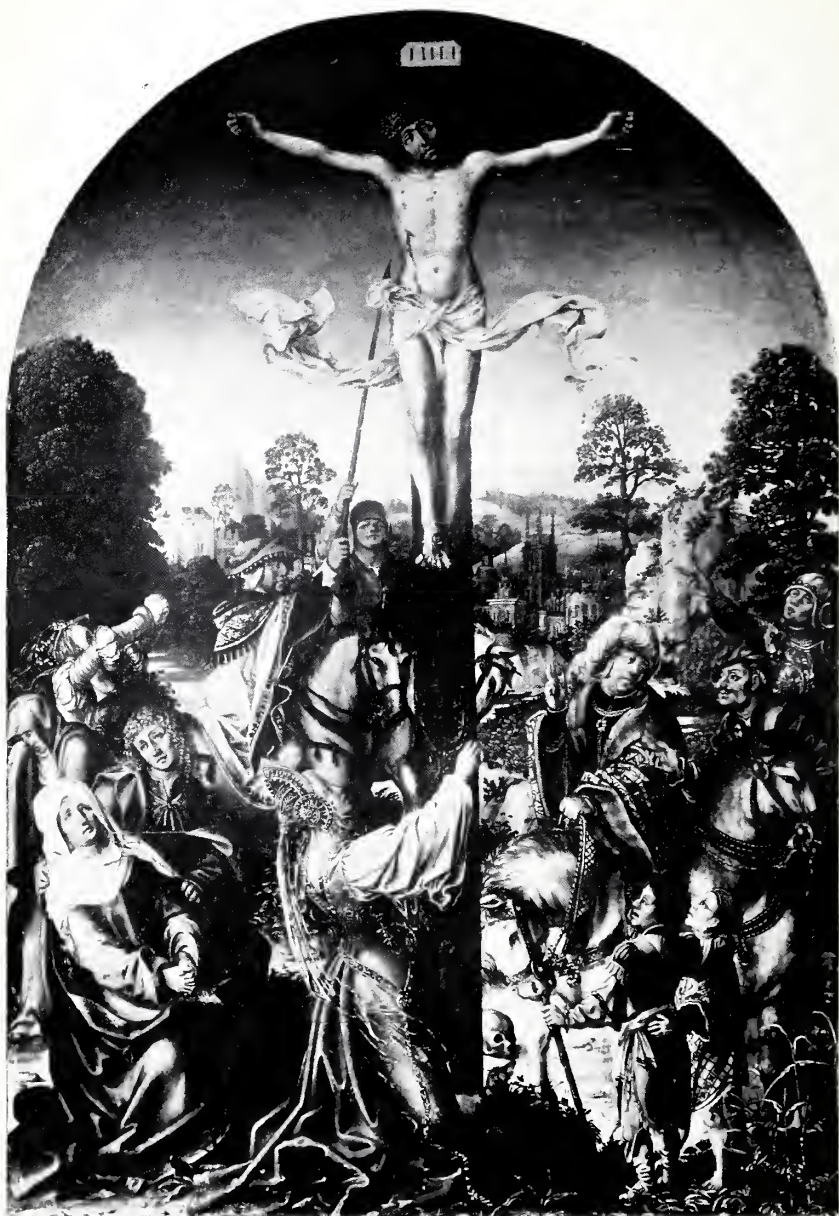
43 DUKE STREET ST. JAMES'S  
LONDON, S.W.1. Telephone: WHITEHALL 8539

MADE IN GREAT BRITAIN.



2. The Master of 1518  
(School of Antwerp)





1. The Master of Frankfurt  
(1460 Antwerp—about 1515)

# Foreword

West's Galleries are giving another Exhibition of Old Masters of the Dutch and Flemish Schools. We have made it our task to give once more an adequate impression of the development of the art in the Netherlands during the sixteenth and seventeenth centuries, the most difficult period in the Low-Countries' history, overclouded by a long war of independence.

The sixteenth century opens with a brilliantly painted panel by the Master of Frankfort, an Antwerp artist, whose interesting work is strikingly modern for its time. The Crucifixion in our Exhibition may be dated between the years 1505 and 1510, in the artist's later period. The panel shows the high quality of his painting and his learned taste for architectural fantasies and extravagant fashions in dress. The picture was once in the famous Boisserée Collection, the bulk of which made the foundation of the Museum in Munich. The same luxurious fashions are to be seen in the garments of the charming Madonna, with two female Saints by another Antwerp artist, the Master of 1518. That this cosmopolitan attitude is typical of the early Flemish School, is shown again in another picture of an Antwerp Master of about 1530, representing the Adoration of the Magi, in which the same display of rich materials and jewellery is beautifully rendered.

On the other hand the conception of Lancelot Blondeel, represented at our Exhibition with a Madonna in blue robe, is purely abstract. This delightful picture reminds one of the art of Jean Fouquet, particularly of his Madonna with Child and Angels, in the Museum at Antwerp.

Where the Flemish tendency is always more voluptuous, the Dutch is quiet and restrained. A great contrast with this Flemish world of formality shows the Dutch artist, Pieter Aertsen, with a beautifully painted picture, giving scenes from the life of a charitable bishop. Here the preference for simplicity is striking in realistic details.

A few years later, about 1600, the freedom of subject has become complete, and religious themes have largely to make room for others. Myth and realistic observation of nature are two extremes, happily combined in two delightful pictures, one by Jan Brueghel the Elder, the other by Roelant Savery. The subject in both pictures is the same, Orpheus and the Animals, the treatment entirely different. Jan Brueghel, a most accomplished and skilful painter, gives with his usual brilliance an impression of the idyllic scene, in an ideal landscape, but is at the time almost realistic in his details. Savery discloses the decorative charm of exotic animals and combines them with the landscape into one symbolic pattern as in a tapestry.

We are led into the seventeenth century by two pictures by Josse de Momper. The charm of the lyrical landscape has been discovered, and the poetical value of de Momper's landscapes are in a kind of day dream, that derives from the early sixteenth century in Flemish art.

In the seventeenth century, Holland again comes forward with its greater feeling for the concrete. Two delightful pictures, "Low Tide" and "High Tide," by that very rare artist, Pieter Mulier the Elder, are accurate studies of the fisherman's life. The appreciation of ships both in themselves and in relation to sea and sky, can hardly be better illustrated than in the picture by L. Backhuysen. The Autumn Landscape by Jan Wynants is a picture which leads us towards the middle of the seventeenth century, a good example of his work, and there is also a panel by Adriaen van Ostade that gives a lively account of peasants working in the farmyard.

Lastly, there is a very well-painted and vivacious flower piece by the great Rachel Ruysch, whose pictures have always aroused keen interest and admiration in collectors.





3. Antwerp Master, 1530  
(Flemish School)



5. Pieter Aertsen  
(1508 Amsterdam—Amsterdam 1575)

# Catalogue

## THE MASTER OF FRANKFORT

(1460 Antwerp—about 1515)  
Flemish School

1. **Crucifixion.** In the centre is Christ on the Cross, at the left the fainting Virgin held by St. John. Mary Magdalen kneels in front of the Cross. Behind this group, soldiers in rich garments on horseback. In the background, view of a landscape with mountains, castles and a town.

Panel :  $31\frac{1}{2} \times 21\frac{1}{2}$  in. (81 x 56 cm.)

From the Boisserée Collection, Cologne.

Certificate by Dr. M. J. Friedländer.

See Plate No. 2.

## THE MASTER OF 1518

(School of Antwerp)  
Flemish School

2. **The Holy Family with St. Katharine and St. Dorothea.** Mary with the Child on her lap is seated. St. Katharine is kneeling on the left, St. Dorothea, sitting on the right, offers a flower from her basket to the Child. Behind her is St. Joseph. Landscape background with a castle and a fountain.

Panel :  $23\frac{1}{2} \times 18\frac{1}{2}$  in. (59, 5 x 46, 5 cm.)

From the Loeb-Caldenhof Collection, Caldenhof.

The Master has been given this name after the Altarpiece dated 1518 in St. Mary's at Luebeck.

See Plate No. 1.

## ANTWERP MASTER, 1530

Flemish School

3. **The Adoration of the Kings.** Mary with the Child and the three Magi, who are offering their presents. To the left and behind is St. Joseph. In the distance prospect of a romantic landscape.

Panel : 18 x 17½ in. (46 x 44, 5 cm.)

See Plate No. 3.

## LANCELOT BLONDEEL

(1496 Poperinghe—Bruges 1561  
Flemish School

4. **Madonna and Child Enthroned.** The Virgin in a blue robe and veil is holding the Child on her knees. Behind her a draped curtain.

Panel : 14¼ x 9¼ in. (36 x 23, 5 cm.)

## PIETER AERTSEN

(1508 Amsterdam—Amsterdam 1575)  
Dutch School

5. **A Bishop Entertaining the Poor.** A Bishop bestows alms on a group of poor people and directs them to an open banquet hall in the background. The Bishop is to be seen again on the left outside the hall, as he blesses the departing guests.

Panel : 29½ x 32 in. (75 x 56 cm.)

Certificate by Dr. G. Glück, who suggests that the picture was painted about 1560.

Mentioned by M. J. Friedländer, "Altniederländische Malerei," Leiden, 1936, vol. XIII., page 169, No. 318.

See Plate No. 4.



## JAN BRUEGHEL

(1568 Brussels—Antwerp 1625)  
Flemish School

6. **Orpheus and the Animals.** Orpheus sitting on the bank of a brook, with various animals, such as lions, tigers, horses, cows, monkeys, also some birds, all come peacefully together in this playground of myth.

Panel :  $18\frac{3}{4}$  x 27in. (47, 5 x 68, 5 cm.)

See Plate No. 5.

## JOSSE DE MOMPER

(1564 Antwerp—Antwerp 1635)  
Flemish School

7. **Mountain Landscape.** To the right between rocks a winding road with many figures. To the left an open view into a valley. A broad river, with various boats, leads into the far distance, where the outlines of a town can vaguely be seen.

Panel : 19 x  $33\frac{1}{2}$ in. (48, 3 x 85 cm.)

8. **Chapel in the Rocks.** In a grotto at the left a priest is seen officiating Mass. A group of peasants are kneeling at the entrance of the chapel. In the centre, on a path between two rocks which form a gate, more people are coming to attend service. At the right a view of an open landscape.

Panel : 19 x  $27\frac{3}{4}$ in. (48 x 70, 5 cm.)



## ROELANT SAVERY

(1576 Courtrai—Utrecht 1639)  
Flemish School

9. **Orpheus and the Animals.** Orpheus is seated under a tree and plays the viola in the middle of animals that listen attentively to his music. The fantastic company includes a unicorn, lions, tigers, an elephant and an ostrich, together with horses, deer, cows, poultry, rabbits and birds.

Panel :  $29\frac{1}{2} \times 41\frac{1}{4}$  in. (75 x 105 cm.)

## ADRIAEN VAN OSTADE

(1610 Haarlem—Haarlem 1684)  
Dutch School

10. **The Farmyard.** A group of peasants are watching a farmer killing a pig in front of the farmhouse. The farmer's wife is helping by holding a pan. Behind her stand two children. A man is leaning over the railing of a steep flight of steps outside the house.

Signed : A. v. O.

Panel :  $14\frac{3}{4} \times 11\frac{1}{4}$  in. (37, 5 x 28, 5 cm.)

Certificate by Prof. Dr. G. Pauli.

**See Plate No. 6.**

## PIETER MULIER THE ELDER

(1615—1670 Haarlem)  
Dutch School

11. **Seashore.** Fishing boat on the beach with fishermen near a jetty. In the distance several vessels are seen coming in. A bright sky with white clouds. Low tide.

Signed : PML.

Panel :  $10\frac{1}{2} \times 12\frac{3}{4}$  in. (26, 5 x 32 cm.)

**See Plate No. 7.**



6. Jan Brueghel  
(1568 Brussels—Antwerp 1625)



10. Adriaen van Ostade  
(1610 Haarlem — Haarlem 1684)



13. Jan Wynants  
(about 1620 Haarlem — Amsterdam 1682)

12. **Seascape** with fishing boats sailing out. In the foreground fishermen are casting their nets from a rowing boat. A town is dimly seen in the distance. High tide.

Signed : PML.

Panel :  $10\frac{1}{2} \times 12\frac{3}{4}$  in. (26, 7 x 32, 5 cm.)

Together with No. 11 a pair.

### JAN WYNANTS

(About 1620 Haarlem (?)—Amsterdam (?) 1682)  
Dutch School

13. **Landscape.** A country road with men and two dogs. On the right a high bank behind which is seen a clump of trees. Late summer is indicated by their leaves.

Signed : J. Wynants.

Canvas :  $10\frac{1}{2} \times 13\frac{1}{2}$  in. (27 x 34 cm.)

See Plate No. 6.

### LUDOLF BACKHUYSEN

(1631 Emden—Amsterdam 1708)  
Dutch School

14. **Seascape.** Sailing boats off a rocky coast. The foreground is in shadow, but a silvery light falls through a break in the clouds on to the choppy sea and lightens the whole scene.

Signed : L.B.

Canvas :  $16\frac{3}{4} \times 24\frac{5}{8}$  in. (41, 5 x 62, 5 cm.)

See Plate No. 7.



## RACHEL RUYSCH

(1664 Amsterdam—Amsterdam 1750)  
Dutch School

15. **Flowerpiece.** On a stone ledge a few flowers, roses, convolvuli, an African marigold and a carnation. On the right a butterfly.

Canvas :  $13\frac{1}{2}$  x  $12\frac{3}{4}$  in. (34, 3 x 32, 5 cm.)

**See Plate No. 8.**





11. Pieter Mulier the Elder  
(1615—1670 Haarlem)



14. Ludolf Backhuysen  
(1631 Emden —Amsterdam 1708)



15. Rachel Ruysch  
(1664 Amsterdam—Amsterdam 1750)



88-B31462



GETTY RESEARCH INSTITUTE



3 3125 01643 0841



